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JESSE FRENCH PIANO & ORGAN COMPANY,

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EDUCATED MUSICIANS.

One of the most hopeful signs of the progress of the musical art, says the *London Musical Standard*, is that prominent in Germany the criticism of a general musical education and also insist that literary education and general culture should not be absent from the mind of the musical student; for doubtless much of the old-fashioned prejudice with which the profession of music was viewed not long ago was due to the fact that musicians themselves were apt to be rather illiterate, and, indeed, if they were performers their own art in its more intellectual aspects was a closed book to them. We all know the stories of the famous singers who had to be taught every note they sang, as one would teach a parrot, and were unable to read the biographies of the great composers of the past to see that, even when they were very small indeed, they had education, the opportunities given to them of improving their minds in other directions than that of the art they practiced. It is very small indeed. It may be said that they nevertheless produced immortal works, and that since that is all we need ask of a composer the matter of general education is not much account. There is truth in this, of course, but we would point out that all the great composers of the modern school have been well educated men in an ordinary sense. Weher received the education of a gentleman, and at one time filled the post of private secretary to a nobleman in Berlin; is another example of a cultured man; Schumann was a literary man of decided gifts, as well as a composer of genius; Mendelssohn was a student of every respect; and Wagner was a thinker, a philosopher, as well as a dramatist and musician. It cannot be seriously held that the cultivation of the mind in every respect is a direct bearing on the writing of music, although at the same time it is a help to it. It is in accord with the belief that music is a thing that comes from beyond the skies and is therefore amenable to none of the influences of education; but it can be held that a knowledge of literature and art, and the habit of reasoning which is induced by education, must have some effect in broadening the mind and enlarging the sympathies of the composer. In time, of course, a man of talent picks up a culture of his own without any assistance from education, and such culture is of much more value than anything the usual course of education can give; but we are saying that this kind of culture is apt to come so late in life that much of its advantage is discounted by its late arrival. To a musician, also, it is particularly necessary that his mind should be prepared to receive impressions of all sorts and from all sources; for the art has the peculiar effect of cutting off its votaries from the world and making them live almost solely in a planet of their own imagining, so that the time coming has any interest for them except it be connected with the art they love. However much some of us may say to this, a proper attitude of mind for an artist, it cannot but limit his vision, and it must shut him out of human life and thought which would be of use to him and would supply him with motive power in composition. Most great musicians have mentioned probably found a strong stimulus in their intimate knowledge of the best literature of the world, and in the case of Wagner, for instance, philosophical thought and general education were mining and arousing the moods which are impressed on his music. If education is of use to geniuses such as these, how much more use may it be of service to the ordinary professional musician who has no special none of that extraordinary intuition of genius which leads to a great extent to the place of general culture. Without education the professional musician cannot expect to be received as the equal of other professional men, and he would be ill-mannered and has militated, against the dignity of the profession of music. As music has progressed in the minds of men from the place of a mere mechanical art, the profession of which, so far from being derogatory, is now considered of noble purpose, we have gradually passed to the place of a general education is necessary if, as we have said, the musician is to take his place beside other professional men.

Thiers's statue of Mozart is to be unveiled next April. It represents Mozart bareheaded and in the costume of the last century. He holds a petition in his left hand, and he is surrounded by Cupids. On the pedestal is the Latin motto "Struere sibi Moris." Below this inscription there are scenes from "Don Juan" in bas-relief.

TEMPO RUBATO CONDUCTORS.

Felix Weingartner, the celebrated Berlin conductor, says the *American Art Journal*, has followed the example of Wagner in his criticism of the tempo upon some of his colleagues among orchestra chiefs. He is especially hard upon the "metronome time beater" (the phrase, by the way, is von Bülow's) and "the elegant Mendelssohnian school of conductors, who slur over difficulties, in which, as possible." Here is Weingartner, since Wagner wrote "Ueber das Dirigiren," thinks Dr. von Bülow the greatest of them all, while some of his modern imitators among the new Germans he refers to as "tempo rubato conductors," a phrase which will be remembered. For these gentlemen he goes too far and fails. He attributes their escapades to "personal vanity, so that they are not content to receive a work as the composer intended, but endeavor to demonstrate to the public what they could make of it had they been in the composer's place. The conductor always exhibits a simple, straightforward, noble spirit. He also has a passing word of praise for Mottl and Levi, but for the rest he believes that when they take a score in hand they should say, not "What can I make of this?" but "What did the composer wish me to say?"

By the way, Herr Weingartner himself has been criticized in some quarters for his new readings. A musician who recently arrived from Berlin, however, blandly remarked: "I do not believe Weingartner would alter a note of Beethoven's music; he is too sincere an artist for that. But with Schumann, of course, it is different, for Schumann was a little mad, you know."

KUNKEL'S POPULAR CONCERTS.

The first and second concerts of the series of Kunkel Popular Sunday Concerts were given at Germania Hall, New York, on Monday and Tuesday last. Seldom has any theatre witnessed the throngs of people that gathered to hear the excellent programmes offered by Kunkel, and conducted by him. The enthusiasm that prevailed throughout proved conclusively that these concerts are appreciated in the highest degree by the people. The programmes are of such a nature that all tastes are gratified. We noticed many students among the audience who evidently appreciate the worth of these concerts and the stimulus it gives their studies. The concerts will be given every Sunday afternoon at 3:15 o'clock, and every Thursday night at 8 o'clock, at Germania Theatre.

The following were the programmes:

FIRST CONCERT.

1. Zampa—Overture—Grand Concert Paraphrase, Herold-Melotte. Mr. Charles Kunkel and Senior Ramon Aquabella.
2. Piano Solo—Sonata, Op. 2, No. 3, Beethoven. Mr. Charles Kunkel.
3. Songs—(a) Don Thou Know That Sweet Land? (Aria—Mignone), Thomas; (b) Onward, Darling! (new), Moszkowski. Miss Mary N. Berry.
4. Violin Solo—Rhapsodie Hongroise, Sarasate. Mr. Fritz Gell.
5. Piano Solos—(a) Nearer, My God to Thee—Paraphrase, Ring-King; (b) Awakening of Love—Concert Waltz (new), Moszkowski. Mr. Charles Kunkel.
6. Piano Duet—International Fantaisie, M. I. Epstein. Introducing *Misere* from Verdi's "Traviata"; *Valse* from Gounod's "Faust"; *Airs* from Offenbach's "Les Contes de Dames"; *Airs* from Suppe's "Figue Dames"; "Star Spangled Banner"; "God Save the Queen"; and "Yankee Doodle" with variations. Mr. Charles Kunkel and Senior Ramon Aquabella.
7. Songs—(a) Yes (new), Aquabella; (b) Too Young for Love? (new), Kunkel. Miss Mary N. Berry.
8. Violin Solo—Concert Mazurka, Musin. Mr. Fritz Gell.
9. Piano Duets—(a) La Preferencia—New Spanish Dance, Aquabella; (b) Loin du Bal—Sonata for Violin and Piano, Gillet; (c) American Girl's March (new), Kunkel. Mr. Charles Kunkel and Senior Ramon Aquabella.

SECOND CONCERT.

1. Piano Duet—Stradella Overture, Grand Concert Paraphrase. Flotow-Melotte. Messrs. Charles Kunkel and Louis Conant.
2. Quartette—Love's Rejoicing, Voerster. Estudiantina Quartette. M. E. Maglins, first soprano; Mrs. Annie K. Dodson, first alto; Miss Nellie L. Chapman, second soprano; Miss Annunziata Sabini, second alto. Mrs. Louie A. Feebles, Director.
3. Piano and Violin—(a) Liebestraum (Love's Dream), Liszt; (b) Valse Caprice, Streleki. Mr. Louis Conant.
4. Song—Sacred is the Weeping, with Violin Obligato, Suppe. Miss M. E. Maglins and Mr. Sidney Schiele.
5. Flute Solo—(a) Nocturne, Op. 9, No. 2, Chopin; (b) The Last Rose of Summer (with variations), Kummer. Mr. Francis Deny.
6. Piano Solo—(a) Dance of the Dryads—Im-Du-Bal—Sonata for Piano, Gillet; (b) Alpine Storm (Summer Idyll), Kunkel; (c) Sprites of the Wind-Caprice, Paul. Mr. Charles Kunkel.
7. Violin Solo—(a) Walter's Priellel (Walter's Little Love), Gillet; (b) Sprites of the Wind-Wilhelm; (c) First Mazurka, Wieniawski. Mr. Sidney Schiele.
8. Piano and Violin—(a) The Tear, Stigella. Mrs. Annie K. Dodson.
9. Piano Duet—(a) La Preferencia—Spanish Dance (new), Aquabella; (b) Loin du Bal—Sonata for Violin and Piano, Gillet; (c) American Girl's March (new), Kunkel. (By request, Mr. Charles Kunkel and Senior Ramon Aquabella.)
10. Quartette—We're Young Gay Students, Lacombe. Estudiantina Quartette.
11. Piano Duets—(a) Valse Mignonne (new), Lacombe; (b) The Jolly Blacksmiths (Caprice), Paul. Mr. Charles Kunkel and Senior Ramon Aquabella.

LILY B. MARSTON.

Miss Lily B. Marston, concert singer and teacher, whose picture we have the pleasure of presenting to our readers, is a recent arrival in St. Louis.

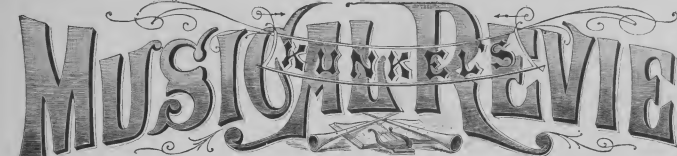
Miss Marston is a post-graduate of the Cincinnati Conservatory of Music, Philadelphia, Pa., and is of English descent. Her vocal training was begun early in life, under competent teachers.

At the age of seventeen her parents decided to give her the best advantages, and with that end in view placed her under the charge of the late Clara Bland, of Cincinnati, with whom she studied for about eight years, undergoing a severe and thorough training and paying particular attention to the soprano.

Miss Marston has been heard in concerts and at private parties, and has already met with splendid success. Miss Marston is a lady of charming address.

Miss Marston teaches the old Italian school of singing, and brings ease, power and preservation to those who are under the charge of her instruction in restoring impaired voices.

Miss Marston has opened a vocal studio at 3727 Union Avenue, and is already meeting with splendid success. Miss Marston is a lady of charming address.



March, 1896.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

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THOMAS M. HYLAND, . . . EDITOR.

MARCH, 1896.

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BRITISH MUSICIANS.

The memory of the greatest musical genius whom England has yet given to the world, Henry Purcell, was honored by the British musicians recently by the celebration of the two hundredth anniversary of his death, held in Westminster, where he played and died. His death anthem pealed forth from the organ in the north aisle, where which his ashes lie buried. The commemorative celebration gives rise, however, to a number of reflections concerning contemporary British music and the hopes for its future. Purcell died two hundred years ago, but he left not a single heir. Not a single successor has risen to achieve even equal triumph, let alone to carry Purcell's work for national melody one step farther.

Rubinstein once declared: "It is as though with Henry Purcell the British nation had given expression to everything of which it was capable, for after him complete silence reigned." It would transformed the English music into English opera, and became the father of distinctive English melody. He was truly a national composer. He set Shakespeare to music; he wrote harmonies for the verse of England's laureates (Shadwell, Tate, Pryn and Dryden); and in his national opera of "King Arthur" he wrote a national song of enchanting beauty. "Fairies, All Isles Excelling." He deserved, indeed, the posthumous praise of having been christened "Orpheus Britannicus," under which title his works were published after his death.

It is to be regretted, however, that he did not live to know Handel. In his day he had no peer in all the music world of the seventeenth century aside from Alessandro Scarlatti. Since his time, what native musical genius has Britannia given birth to? One can almost count her famous composers upon one's fingers: twice over—Mrs. Arc. Storace, Dibdin, Shield, Kelly, Hoek, Davy, Ware, Reeve, Barrow, Bishop, Horn, Balfe, Cooke, Barnett, Lavett, Wallace, Loder, Sullivan and Macfarren. But of these, despite the charms of Balfe, Horn and Wallace, only Shield, Bishop, Sullivan and Macfarren approached Purcell. To-day Sir Arthur Sullivan and Professor Macfarren, aided by the foreign Sir Julius Benedict, have lower English music, but still no one of all Purcell's successors has won the right to be hailed as the heir of his genius.—*Philadelphia Record.*

COMING!

ABBEY-GRAU GRAND ITALIAN OPERA CO.

The Abbey-Grau Grand Italian Opera Co. will be in St. Louis the week beginning Monday, April 6th, and will give eight performances—six nights and two matinees—at Grand Music Hall, Exposition Building.

The season 1895-6 which opened at the Metropolitan Opera House has been the most successful in the history of this great enterprise. The company include the most notable lyric artists of the day, and has given, among others, the following works of the great composers:
Russo et Juliette (in French), Gounod; Faust (in French and Italian), Gounod; Philemon et Baucis (in French), Gounod; Tannhauser (in German and Italian), Wagner; Lohengrin, Wagner; Die Meistersinger (in German and Italian), Wagner; Die Walkure (in German), Wagner; Siegfried, Wagner; Tristan und Isolde (in German), Wagner; La Navarraise (in French), Massenet; Carmen (in French), Bizet; Aida, Verdi; Rigoleto, Verdi; Les Huguenots, Meyerbeer; L'Africain, Meyerbeer; Le Prophete, Meyerbeer; Cavalleria Rusticana, Mascagni; La Fanciulla, Donizetti; Lucia di Lammermoor, Donizetti; La Sonnambula, Bellini; Hamlet, Gluck; Messis, Pagliacci, Leoncavallo; Orfeo, Gluck.

In addition to the names of nearly all of the great favorites of last year, who have been re-engaged, we publish those of several newcomers who made their American debut this season:

Soprano.—Mme. Melba, Mme. Lola Beeth, Mme. Mark Van Auden, Mme. Januschowsky, Mme. Emma Calvé, Mme. Marie Engle, Mme. Frances Saville, Mme. Bauermeister and Mme. Lillian Nordics.

Mezzo-Soprano and Contralto.—Mlle. Marie Bremm, Mme. Eugenia Mantelli, Miss Clara Hunt, Mme. Aurelia Kitzu, Mme. Sofia Scacchi and Mile. Rosa Ottolenghi.

Tenors.—Sig. Giuseppe Cremonini, Mons. Lubert, Mr. Lloyd D'Aubigne, Sig. Rognier Vanni, Mons. Jean de Reszke, Mons. G. Maguier, Herr Otto Mirales, Sig. Rimoldi and Herr Adolph Wallander.

Bass.—Sig. Amadoni, Castelmari, Cernusco, Viviani, Edouard de Reszke and Pol Piançon.

Premiere Dancer.—Maria Glini.

Chief Orchestra.—Sig. Bevington, Seppili and Herr Anton Seldi.

Stage Manager.—Mr. Wm. Parry.
A subscription list for the week beginning Monday evening, April 6th, comprising eight performances—six nights and two matinees—will be opened on Monday, March 23d, at Balmer & Weber's Music Store, 305 Olive Street, St. Louis, and continue for the entire week. The season sale will close Friday evening, March 27th. Price of season tickets, \$24.00. The sale for single performances will begin Monday morning, March 30th, at the above place.

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Parquette and first five rows Dress Circle . . .	\$ 3.50
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Boxes, balcony floor, seating six . . .	25.00
Boxes, lower floor, for season . . .	150.00
Boxes, balcony floor, for season . . .	150.00

CITY NOTES.

✓ **Miss Kroeger's** second piano-forte recital was given at the chapel of the Church of the Messiah, on the 10th ult. The programme was made up of works of Beethoven, Schubert and Chopin. The numbers were rendered in Mr. Kroeger's usual artistic manner, and were listened to with rapt attention by all present.

✓ **Miss Lina Reinholdt** gave a charming pupils' recital at the residence of Mrs. L. Anheuser, 3131 Russell avenue, on the 5th ult. The programme included numbers for piano, violin, mandolin, zither and guitar, and was rendered in a very creditable manner, and was listened to with rapt attention by all present.

✓ **Strassberger's** Conservatory of Music gave its fourth popular concert on the 16th ult. The participants were the advanced pupils and teachers of the institution. An admirable programme was rendered.

✓ **Miss Nellie Paulding**, assisted by Miss Bertha Winslow, soprano, Master Carl Steinkuebler, and some of her best pupils, gave a very interesting piano recital at her residence, 3038 Lucas avenue, on the 13th ult. Miss Paulding deserves credit for the excellent work of her pupils, and Miss Winslow proved herself a favorite with all present.

✓ **Miss Maud G. Corin**, the popular teacher, gave a pupils' recital at her residence, 4122 Cook avenue, on the 4th ult. A splendid and well varied programme was rendered in a most creditable manner. Miss Corin is a thorough and painstaking teacher and deserving of success.

✓ **Miss Tonie Lieber**, the vocal teacher, gave the first of a series of pupils' recitals at her studio, 517 Ware avenue, on the 8th ult. The programme included numbers by Mrs. Lottis, Misses Miller, Carafino, Ford, Mrs. True, Mrs. Stuard and Mr. Kniffen, and were admirably rendered. Miss Lieber has been quite successful in her work.

✓ **Mrs. Nellie Allen Parcell**, the pianist, played with great success at the recent concert given by the Tuesday Musical Club at Memorial Hall. Mrs. Parcell accomplished high results in her work. She has recently been appointed organist of St. Mark's Episcopal Church, at Vandeventer and Washington streets.

✓ **The St. Louis Quintette Club**, composed of Messrs. George Kieckhafer, Val Schopp, Louis Mayer and A. G. Robyn, gave its second concert at Memorial Hall on the 11th ult. The soloists were Miss Ullrich McDearmon, alto, and Mr. A. G. Robyn, pianist. The programme included works by Chadeville, Saint-Saens, Robyn, Wagner, Brassin and Chaminade. The concert was thoroughly enjoyed by all present. The next concert will be given Tuesday, March 10th, at Memorial Hall.

✓ **The College of Music**, under the direction of Messrs. Ehling and Conrath, gave its first piano recital at Memorial Hall. The following fine programme was presented:

Concerto in E minor, Chopin, first movement.
Miss Ella Kieckhafer, Engle, Nolet; Rhapsodie in A minor, Liszt, Miss Helen C. Smith. Concerto in C minor, Beethoven, first movement, Miss Katharine Lucke, "Pomer Slave," "Celeste Aida," Verdi, from Opera Aida, Mr. Gerald Gerome. Theme and Variations, Paderewski, first time in St. Louis, Miss Catherine Lee, "Cradle Song," "Conrath," (b) "Nita Gitana," De Koven. Mr. Gerald Gerome, Scherzo in B flat minor, Chopin, Miss Clara Schumann, "Cradle Song," Mr. Charles Doerr. The College of Music since its opening has met with the highest success, and the results of the pupils' recitals, as well as the evidence of the thorough and progressive character of its teaching.

Miss Eliza Landis-Field, teacher of piano, receives pupils at her address, 2045 Blenden Place. Miss Landis-Field is splendidly equipped for her work, and is a thorough and conscientious teacher.

There was a grand opening of the Forest Park University Extension of the Lindell Electric Railway on the 8th ult. A magnificent programme was prepared for the occasion, which included a "triumphal march," specially composed by Professor Paul Mori, and addresses by Gov. Stone, Mayor Walbridge and other notables. Mrs. Anna Sweet Calma, President of Forest Park University, has made that institution one of the best known and most progressive in the city. Her efforts deserve every encouragement.

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In the discussion following the reading of an article on headache before the Mississippi Valley Medical Association, at Hot Springs, Thomas Hunt Stucky, M.D., Ph.D., Professor of Theory and Practice and Clinical Medicine, Hospital College of Medicine, Louisville, Ky., said: "The paper just read is to me one of unusual interest and importance. When we take into consideration the many causes of headache, and look back upon the treatment in the past for this condition by opium or its alkaloids, chloral, the bromides, etc., and remember their futility of producing relief, as well as the great danger of having our patients becoming drug-addicted, it is indeed a fact that antacid compounds and derivatives, for the relief of pain. If it has done this and does nothing more, its mission is a great one and its usefulness is thoroughly established. It does not depress the heart's action; it does relieve pain. An extended use from its first application has increased my confidence in its great value of antacidum."

I may add specifically that in no one feature of its use has it been of more service to me than in overcoming the headache, pain and muscular soreness, suffered by every victim of La Grippe. Here it is just the thing."

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The "Break, Break, Break" of the waves "Caught" her ear. "Areadia the Beautiful," "The Trellised Girl I Know," came up to her saying "Peace," "Little girl don't cry," "It is a good thing" "For thee" that "Thou Whose Tender Mercies" are "Fulfilled" shouldst "Praise the Lord."

"Turning her 'Almond Leaf' she replied, "Had I the 'Choosing' of a 'Heart Throb and True,' "You" who appreciate "Love's Worth" would be my choice.

"Do You" ever "Dream of Me" or "For" of your "Constancy" that of a "Coquette." With "Sentimental Thoughts" and "Poetical Meditations," she left, humming a "Celestial Melody" on her way to the "Rivulet." I followed and "Caught" her hand, Darling, will you "Be Mine?" I am "Smitten;" what is your? Answer? "Hope" she replied; as a "Boy Who Loves the Blue" you are "True;" "Thou'rt Mine," "Hate Love," and "If You Want a Kiss, why Take It!"

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Allegro $\text{♩} = 100$.

Louis Conrath. ✓

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/8. The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The score includes various musical notations such as slurs, ties, and fingerings (1, 2, 3, 4). There are also small decorative symbols (circles with dots) placed below the bass staff in several measures. The piece is titled 'DANCE OF THE DRYADS' and '(DRYADEN TANZ.)'.

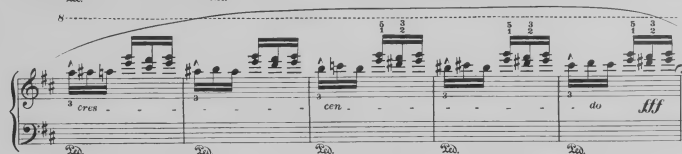
1631 - 9

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1

marcato.

sempre cresc.



Cantabile.

Musical score for a Cantabile piece, measures 1631-9. The score is written for piano in G major, 3/4 time. It consists of six systems of grand staves. The melody is in the right hand, and the accompaniment is in the left hand. The piece features a variety of musical notations including slurs, ties, and dynamic markings like 'p' and 'ppn'. The bottom system includes a key signature change to F major and a tempo change to 'Andante'.



Handwritten musical score, first system. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. The system contains four measures. The first measure has a forte (f) dynamic. The second measure has a piano (p) dynamic. The third measure has a piano (p) dynamic. The fourth measure has a piano (p) dynamic. The system is marked with a repeat sign (double bar line with dots) at the end.

Handwritten musical score, second system. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. The system contains four measures. The first measure has a piano (p) dynamic. The second measure has a piano (p) dynamic. The third measure has a piano (p) dynamic. The fourth measure has a piano (p) dynamic. The system is marked with a repeat sign (double bar line with dots) at the end.

Handwritten musical score, third system. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. The system contains five measures. The first measure has a piano (p) dynamic. The second measure has a piano (p) dynamic. The third measure has a piano (p) dynamic. The fourth measure has a piano (p) dynamic. The fifth measure has a piano (p) dynamic. The system is marked with a repeat sign (double bar line with dots) at the end.

Handwritten musical score, fourth system. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. The system contains five measures. The first measure has a piano (p) dynamic. The second measure has a piano (p) dynamic. The third measure has a piano (p) dynamic. The fourth measure has a piano (p) dynamic. The fifth measure has a piano (p) dynamic. The system is marked with a repeat sign (double bar line with dots) at the end.

Handwritten musical score, fifth system. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. The system contains six measures. The first measure has a piano (p) dynamic. The second measure has a piano (p) dynamic. The third measure has a piano (p) dynamic. The fourth measure has a piano (p) dynamic. The fifth measure has a piano (p) dynamic. The sixth measure has a piano (p) dynamic. The system is marked with a repeat sign (double bar line with dots) at the end.

Handwritten musical score, sixth system. Treble and bass staves. Key signature: one sharp (F#). Time signature: 3/4. The system contains six measures. The first measure has a piano (p) dynamic. The second measure has a piano (p) dynamic. The third measure has a piano (p) dynamic. The fourth measure has a piano (p) dynamic. The fifth measure has a piano (p) dynamic. The sixth measure has a piano (p) dynamic. The system is marked with a repeat sign (double bar line with dots) at the end.

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. The notation is written in treble and bass clefs, with a key signature of one sharp (F#). The music features complex fingerings, often indicated by numbers 1-5 above or below notes, and various articulations such as slurs, accents, and dynamic markings.

Key markings and instructions include:

- marcato.* (first system, first staff)
- sempre cresc.* (fifth system, second staff)
- l.h.* (fifth system, first and second staves)

The notation includes numerous slurs, accents, and dynamic markings, suggesting a technically demanding and expressive piece. The page number 9 is visible in the top right corner.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as slurs, fingerings (e.g., 1, 2, 3, 4, 5), and dynamic markings.

- System 1:** Starts with a forte (*ff*) dynamic. The right hand features a long, sweeping melodic line with slurs and fingerings. The left hand provides a rhythmic accompaniment with triplets and slurs.
- System 2:** Continues the melodic development in the right hand. The left hand has a *cresc.* (crescendo) marking.
- System 3:** The right hand has a *do* (do) marking. The left hand has a *ff* (forte) marking. The system ends with a *p* (piano) marking.
- System 4:** Features a series of slurs and fingerings in both hands, with a *p* (piano) marking in the left hand.
- System 5:** Continues the melodic and harmonic progression with slurs and fingerings.
- System 6:** The final system on the page, ending with a *cresc.* (crescendo) marking in the left hand.

The page number 1081-9 is printed at the bottom center.

R.

con

ff

ff

ff

ff

ff

Andante.

rit.

ff

Prestissimo.

ff

ff

ff

DU HOLDE MAID.

(THOU LOVELY MAID.)

DEUTSCHLAND. ~~~~~ GERMANY.

Moritz Moszkowski Op.23 No.2.

Andante $\text{♩} = 60$. *con espressione.*

con espressione.

cres.

piu forte.

con colore.

N.B.

1427.5

N.B. The \diamond signifies Pedal.

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First system of musical notation. Treble and bass staves. Fingerings: 2, 4, 5, 3, 2, 4 (treble); 5, 3, 6, 2 (bass). Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., ♯P, ♯P.

Second system of musical notation. Treble and bass staves. Pedal markings: ♯P, ♯P, ♯P, ♯P, ♯P, ♯P ♯P, ♯P, ♯.

Third system of musical notation. Treble and bass staves. Pedal markings: Ped., ♯P, ♯P, ♯P, ♯.

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped., ♯P, ♯P, ♯P, ♯P, ♯P, ♯P.

Fifth system of musical notation. Treble and bass staves. Pedal markings: ♯P, ♯P, ♯P, ♯P, ♯P, ♯P, ♯P, ♯. Includes markings: *cres.*, *appassionato.*, and *1427 x*.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in G major, 3/4 time, and includes a 'Ped.' (pedal) marking. The vocal melody is in G major, 3/4 time, and includes a 'Ped.' marking. The score is written for a single voice and piano.

Musical score for "The Rose Tree" in G major, 4/4 time. The score is for piano and includes a vocal line (Soprano) and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line consists of a single melody line. The score is divided into four measures, each with a key signature change (G major, F# major, G major, F# major). The piano part includes a "Ped." (pedal) marking in the first measure.

Musical score for "The Rose Tree" in 3/4 time. The score is written for piano (P) and includes a pedal (Ped.) instruction. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat). The score is divided into measures by bar lines. The first measure of the right hand contains a treble clef, a key signature of one flat, and a 3/4 time signature. The first measure of the left hand contains a bass clef, a key signature of one flat, and a 3/4 time signature. The score includes a pedal instruction (Ped.) and a piano instruction (P). The score is divided into measures by bar lines. The first measure of the right hand contains a treble clef, a key signature of one flat, and a 3/4 time signature. The first measure of the left hand contains a bass clef, a key signature of one flat, and a 3/4 time signature. The score includes a pedal instruction (Ped.) and a piano instruction (P).

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano introduction is in 3/4 time and consists of a series of chords and single notes. The vocal melody is in 3/4 time and consists of a series of notes and rests. The score is written for piano and voice.

Musical score for "L'Espresso" by Maurice Strakosky. The score is in 3/4 time, key of D major, and consists of 16 measures. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth and sixteenth notes, and the bass line consists of chords and single notes. The score includes dynamic markings such as "p" (piano) and "pizz" (pizzicato).

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 3/4 time, with a key signature of one flat (B-flat). The vocal melody is in 4/4 time, with a key signature of one flat. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked 'P' and the piano accompaniment is marked 'P' and 'Ped.'.

A musical score for the song "The Rose Tree". The score is written for a grand piano (G-clef and F-clef) and includes a vocal line (treble clef). The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegretto". The score is divided into five measures, each with a "Ped." (pedal) marking. The vocal line features a melody with various intervals and rests, while the piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The score is written in a single system with a repeat sign at the end.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is primarily in the upper staff, with some accompaniment in the lower staff. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some non-musical markings like 'Ped.' (pedal) and 'ff.' (fortissimo) below the lower staff. The score is divided into measures by vertical bar lines.

MAZURKA FANTASIE

(THE FIRST ROSE.)

Lucien Becker Op. 6.

Moderato. $\text{♩} = 100$

Tempo di mazurka.

The musical score is written for piano and bass. It begins with a treble and bass staff. The first system includes a forte (f) dynamic and a pedaling instruction (Ped.). The second system features a forte (f) dynamic and a pedaling instruction (Ped.). The third system includes a forte (f) dynamic and a pedaling instruction (Ped.). The fourth system includes a forte (f) dynamic and a pedaling instruction (Ped.). The fifth system includes a forte (f) dynamic and a pedaling instruction (Ped.). The score concludes with a final cadence and a page number 1416.5.

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Musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*. Pedal markings (*Ped.*) are present throughout, often accompanied by asterisks. The piece concludes with a double bar line and a final key signature change to D major.

1416-6

[illegible]

The musical score for 'The Rose Tree' is presented in a two-staff format. The melody is written on the upper staff, and the accompaniment is on the lower staff. The key signature has one sharp (F#), and the time signature is 3/4. The piece is marked 'Ped.' (Pédale) at the beginning and end of the melody line. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of chords and single notes, providing a harmonic foundation for the melody. The score is labeled 'No. 10' in the top right corner.

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (Piano) and includes a Pedal (Ped.) section. The melody is in the right hand, and the bass line is in the left hand. The key signature is one flat (B-flat). The score is divided into four measures, each with a Pedal section. The first measure has a Pedal section marked with a star. The second measure has a Pedal section marked with a star. The third measure has a Pedal section marked with a star. The fourth measure has a Pedal section marked with a star. The score is written in a single system.

Musical score for "The Song of the Lark" by Robert Schumann, Op. 10, No. 1. The score is in 3/4 time and features a piano accompaniment. The melody is written in the right hand, and the accompaniment is in the left hand. The piece is marked "Ped." (Pédale) and includes various musical notations such as slurs, ties, and dynamic markings. The score is presented in a single system with a treble and bass staff.

A musical score for the song "The Rose Tree". It features a piano introduction and a vocal melody. The piano part is in 2/4 time, with a key signature of one flat (B-flat). The melody is in 4/4 time, with a key signature of one flat. The piano introduction consists of a series of chords and single notes, with the word "Ped." (pedal) written below the bass staff. The vocal melody is written on a single staff, with the lyrics "The Rose Tree" written below it. The melody is a simple, folk-like tune, with a range of one octave. The score is written on a single page, with a large, decorative initial "T" at the beginning of the piano introduction.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and slurs. Bass staff has a harmonic accompaniment. Pedal points are indicated by 'Ped.' and a star symbol. The system contains 10 measures.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff includes a 'cres.' (crescendo) marking. Pedal points are indicated by 'Ped.' and a star symbol. The system contains 10 measures.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff includes a 'cres.' (crescendo) marking. Pedal points are indicated by 'Ped.' and a star symbol. The system contains 10 measures.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a harmonic accompaniment. Pedal points are indicated by 'Ped.' and a star symbol. The system contains 10 measures.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff has a harmonic accompaniment. Pedal points are indicated by 'Ped.' and a star symbol. The system contains 10 measures.

First system of musical notation. The treble clef staff contains a series of chords and arpeggiated figures with fingerings 1-4, 2-3, and 3-2. The bass clef staff contains a steady eighth-note accompaniment. Pedal markings are present below the bass staff at measures 1, 3, 5, and 7.

Second system of musical notation. The treble clef staff continues with arpeggiated figures and chords, including fingerings 5-4, 3-2, and 4-3. The bass clef staff continues with the eighth-note accompaniment. Pedal markings are present below the bass staff at measures 1, 3, 5, 7, and 9.

Third system of musical notation. The treble clef staff features more complex arpeggiated patterns with fingerings 1-2-3, 2-3-1, and 3-1-2. The bass clef staff continues with the eighth-note accompaniment. Pedal markings are present below the bass staff at measures 1, 3, 5, 7, 9, and 11.

Fourth system of musical notation. The treble clef staff includes a *cres.* (crescendo) marking at the beginning. It features arpeggiated figures and chords with fingerings 1-2-3, 2-3-1, and 3-1-2. The bass clef staff continues with the eighth-note accompaniment. Pedal markings are present below the bass staff at measures 1, 3, 5, 7, 9, and 11.

Fifth system of musical notation. The treble clef staff contains a series of chords and arpeggiated figures with fingerings 1-2, 2-3, and 3-4. The bass clef staff continues with the eighth-note accompaniment. Pedal markings are present below the bass staff at measures 1, 3, 5, 7, 9, and 11.

LA PREFERENCIA.

SPANISH DANCE.

Ramon Aquabella.

Allegretto $\text{♩} = 116$.

Secondo.

Primo.

Primo.

The musical score is written for piano and primo. It consists of two systems of staves. The first system has a piano (p) part and a primo (p) part. The second system has a piano (p) part and a primo (p) part. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The tempo is marked Allegretto with a quarter note equal to 116 beats per minute. The key signature has one sharp (F#). The score is numbered 1633-10.

LA PREFERENCIA.

3

SPANISH DANCE.

Ramon Aquabella.

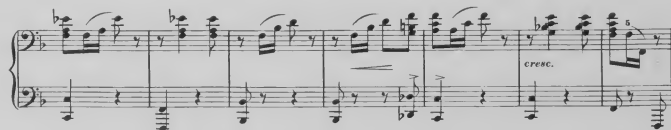
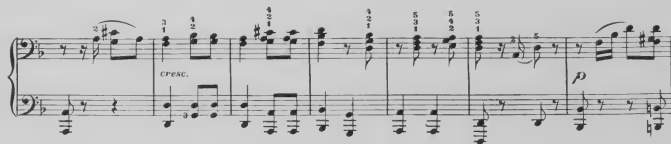
Allegretto $\text{♩} = 116$.

Primo.

The musical score is written for piano and right hand. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' with a quarter note equal to 116 beats per minute. The first system shows the piano part with a steady eighth-note accompaniment and the right hand with a melodic line. The second system continues the piece, featuring a crescendo in the right hand. The third system includes a forte (f) dynamic marking. The fourth system shows a change in the piano part's accompaniment. The fifth system concludes the piece with a final chord and a forte (f) dynamic marking. The score includes numerous fingerings, slurs, and dynamic markings throughout.

Primo.

5



First system of musical notation for the Primo part, measures 1-6. The music is in 2/4 time, featuring a piano (p) dynamic in measure 1, followed by a forte (f) dynamic in measure 2. The notation includes various fingerings and articulation marks.

Second system of musical notation for the Primo part, measures 7-12. This system includes a ritardando (rit.) marking in measure 9 and a return to the original tempo (a tempo) in measure 10. The dynamics continue with forte (f) in measure 7.

Third system of musical notation for the Primo part, measures 13-18. The system begins with a Seconda. (Second) marking in measure 13, indicating a change in the musical texture or a new entry. The notation includes various fingerings and articulation marks.

Fourth system of musical notation for the Primo part, measures 19-24. This system features a piano (p) dynamic in measure 22. The notation includes various fingerings and articulation marks.

Fifth system of musical notation for the Primo part, measures 25-30. The system concludes the page with various fingerings and articulation marks.

First system of musical notation. Right staff: *cresc.*

Second system of musical notation. Right staff: *f*

Third system of musical notation.

Fourth system of musical notation. Right staff: *cresc.*, *f*

Fifth system of musical notation. Right staff: *f*, *rit.*, *f*

First system of musical notation, measures 1-4. The music is in 3/4 time, featuring a treble and bass staff. The right hand plays a melodic line with various ornaments and slurs, while the left hand provides a harmonic accompaniment. Fingerings are indicated by numbers 1-5. A *cresc.* marking appears in measure 4.

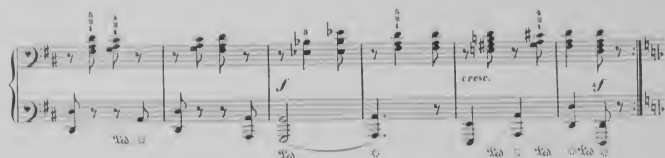
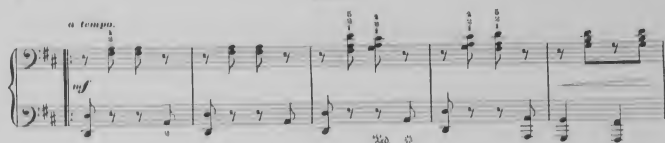
Second system of musical notation, measures 5-8. The right hand continues the melodic development with complex ornaments and slurs. The left hand maintains the accompaniment. Fingerings and articulation marks are present throughout.

Third system of musical notation, measures 9-12. The right hand features a series of rapid sixteenth-note passages with slurs. The left hand continues the accompaniment. A dashed line with an '8' above it spans measures 10 and 11.

Fourth system of musical notation, measures 13-16. The right hand continues with rapid passages and slurs. The left hand accompaniment is consistent. A *cresc.* marking is in measure 14, and a dashed line with an '8' above it spans measures 15 and 16.

Fifth system of musical notation, measures 17-20. The right hand plays a series of chords and melodic fragments. The left hand accompaniment includes some chords. A *f* (forte) marking is in measure 18.

Sixth system of musical notation, measures 21-24. The right hand continues with melodic lines. The left hand accompaniment includes some chords. A *rit.* (ritardando) marking is in measure 22, and a *f* marking is in measure 24.

a tempo.

a tempo.

You Knew I would Say Yes.

Words by O. S. MEARS.

P. R. KLUTE.

Moderato $\text{♩} = 100.$

1. When, on that e - vent - ful evn - ing,
2. When I suf - fer'd you to shy - ly

1. you in - vi - ted me to go For a pleasant moonlight drive with you, how well you
2. slip your arm a - round my waist, When you felt my hand with - in your own so con - fi -

1. seem'd to know That to be with you, it - self, my love for me was hap - pi - ness.
2. dent - ly placed, When you asked me if you might that hand but for a moment press,

1. When you asked me "would I go!" you knew I'd say "yes." You knew I would say
 2. Dar-ling, when you ask'd me this, you knew I'd say "yes" You knew I'd ans- wer

1. yes, you knew I would say "yes!" Now when you ask'd me would I go, you
 2. "yes" you knew I'd ans- wer "yes!" My dar- ling, when you ask'd me this you

1. knew I would say "yes"
 2. knew I would say "yes"

3. When you ask'd me if I felt I cared to go with you thro' life, When you ask'd me

oh! so ten - der - ly, if I would be your wife! And that I a

lone could be the one your life to share and bless; When you ask'd me, well you knew that

I would say "yes," My ans - wer would be yes, my ans - wer would be

yes, So, when you ask'd me, well you knew that I would ans - wer "yes."

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Virtuosi. says an exchange, usually display contempt for accompanists who look upon the work as being of a quite inferior kind. "Remember," the writer goes on to say, "a young pianist who was engaged at a concert in Bremen at the same time as the great German artist Rosa Sucher. He proudly refused to accompany her, though I think it could only have been to his advantage. Truly great artists are not of this mind. At the concerts which were given at Weimar, Lassen was present, and, although he was musician at the Grand Duke's Chapel, more than once accompanied an artist of talent, Louis Brassin, too, professor at the Conservatoire, looked upon it as so honorable to accompany vocalists at Stockhausen's Artists' Society."

The art of accompanying is, for those who are conscientious, a matter of considerable difficulty. To accompany well great classical works is one of the most exacting tasks which the instrumentalist can have to perform, and a good accompanist is rarer than a good soloist.

Indeed, the soloist is only concerned with his own playing. This is a question of talent; he is only answerable for what he himself does. The accompanist, on the other hand, has an additional task. It is true that usually the demands on technique are not so great, though there are many exceptions in modern music. But he exercises a matter of difficulty. The accompanist has to share the work with the soloist, and contribute to the latter's success without, however, receiving credit for it. But if, on the other hand, the soloist makes a mistake, one may be sure that the accompanist will receive the first outburst of his wrath. It is the accompanist who has spoiled everything. This has done, that he has left undone. The soloist hurries, holds back, or chooses another tempo with the utmost indifference."

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HINDOO MUSIC.

Mr. Telang, a Brahman musician, was recently interviewed in San Francisco, when he gave the following interesting facts concerning music in India: "Few people know anything whatever about our Indian music, and those who know that such a thing exists imagine that it is purely a matter of tonal-tones. Travelers have heard the roll of the tom-tom, the *tasha* or the *path* or commingling with the shell screen of the *conga* or reed, in some Hindoostani village. They think that is all our music, and in doing so forget that our music—a stringed instrument with six wire strings—is one of the oldest musical instruments in the world.

Our *sitar* is as melodious as your mandolin, which is somewhat resembles our *santoor*, which is played with a bow, is every bit as soft and human-like in its tones as your violin. Indeed, I think it is more so.

"A good Hindoo musician will draw as many as seven separate notes from a single wire without lifting his finger up or down the cord, or wire. He effects the change by simply pulling the string slightly with his hooked finger, and thus increasing or decreasing the tension at will, and changing the notes by the consequent increase or decrease in the number of vibrations. I have never seen any of your Occidental performers being able to do anything like that, but every good musician in my country has to.

"We have our Sanskrit works on music, which are as deep, if not deeper, than any of yours; but our written score, our note-system, is not so good. It provides a separate character for each note in the whole compass of melody. Owing to our closer subdivision of the chromatic scale, it has heretofore been almost impossible for us to adopt your system of writing music; but arrangements are now in progress whereby it is hoped that Indian music will soon be transcribed in the European manner."

Yawning is one of the most natural breathing exercises, and brings into action the respiratory muscles of chest and of neck. It has been used abroad very beneficially with patients suffering from ear or throat troubles. These patients are made to yawn six or eight times, either by suggestion, imitation, or a series of full breaths with partly-closed lips, and are then made to swallow. The air and the mucus in the Eustachian tubes are thus cleaned, the lungs ventilated, and the breathing-muscles toned up.

FAILURES.

What volumes could be written on the subject of failures, says *Trento*, especially in the matter of music study. Heart-breaking, regretful disappointments, gloom, seen to be the stock-in-trade of the average music student; and in the pursuit of the sacred calling—we use the word advisedly—perhaps it is as well that it should be so. As one of the characters in Henry Arthur Jones' delightful play, "The Middleman," so expressively states: "Every failure brings you nearer to success," or, as another writer puts it, "Failure is the key-note of success," so, one feels justified in accepting what at the same time seems an irksome reality, as really being a means to the desired end.

Rubinstein held, and held rightly, that the pursuit of music study, if properly directed, was a pilgrimage fraught with disappointments and hardships, which had of necessity to be endured, prior to the entrance to the holy portals of success.

One cannot emerge from the commonplace into the empyrean of blissful notoriety without hard and prolonged labor. The ascent to Parnassus is no "picnic," but a hard and rocky road full of pitfalls and brambles. Prizes are few, disappointments numerous. A writer recently stated that "out of the six hundred American girls who annually go to study in Milan, there may be half a dozen who attain a measure of success; the others, after spending all they have in ineffectual study and struggles too terrible to be recounted, either sink into chorus singers or else creep back to their homes disheartened and disgusted, to pine in obscurity the loss of the visions of delight that, like will-o'-the-wisps, had led them into quagmires.

We are not attempting to discourage musical students and musical aspirants, only to rebound the note of caution, which is being so loudly proclaimed. Don't be too sanguine, too ambitious, too hopeful; be sincere, terribly in earnest; remember what Carlyle says—it is applicable to all classes of workers: "Work, then, like a star, unobscured and unrelenting; it is all thou hast to face eternally with;" and, if you have the requisite talent and the physical strength—there are so many "ifs" in the question of ultimate success in matters musical—then all may yet be well.

Mascagni was lately asked in what European city he would like to live, and replied: "From 10 to 11, London; from 11 to 15, Paris; from 15 to 7, Vienna; from 7 to 10, Budapest; after 10, Berlin."

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